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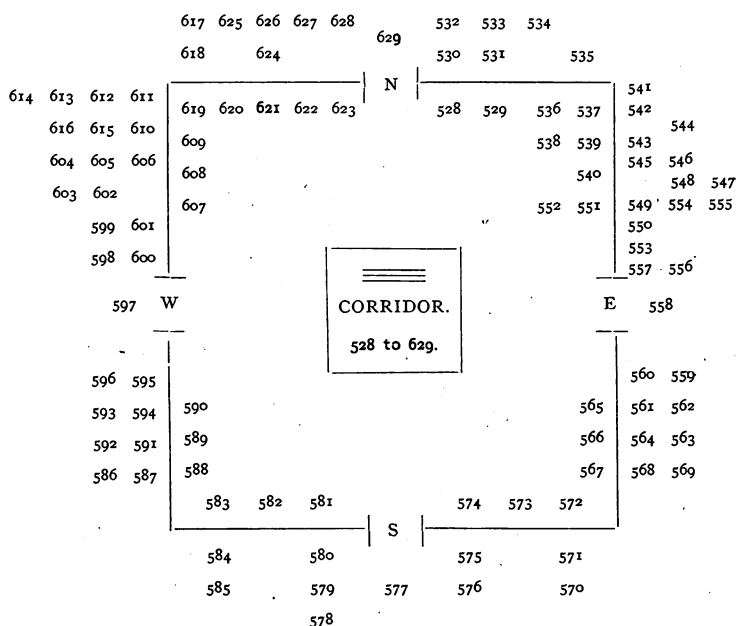
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The Corridor, this year, also contains many important works. The numbering of the pictures here begins at the right hand side of the doorway leading into the North Gallery.

No. 530, the first picture on the line, is *Charity*, by DOUGLAS VOLK, showing a young woman, in a dark dress, who has waded through a deep snow-drift and is knocking at the door of a poor cabin. The wind is heavy and blows the snow from the top of the drifts.

No. 531 is a young woman plucking goldenrod, by W. T. SMEDLEY ; and No. 528, below the line, is *The Letter*, a picture broadly painted by MONTAGUE FLAGG.

No. 538, a large life-sized full length *Portrait of a Lady*, by CARROLL BECKWITH, hangs at the end of the North Wall ; and below it is No. 537, *Ocean Beach, N. J.*, a bright picture by F. K. M. REHN.

No. 549, *The Rescue of the Color-Bearer* is an effective picture by JULIAN SCOTT.

No. 550, *Making a Bouquet for Grandma*, by FRANK C. JONES, shows a little girl gathering flowers.



No. 544.

30 x 44.

No. 544, is F. SCHUCHARDT, Jr.'s picture, *Waiting for the Fishing Boats*. Two young women are seen on the sea-beach; one standing, holding a child, the other seated on a spar.



No. 570.

Clear the Way. (Page 77).

36 x 48.

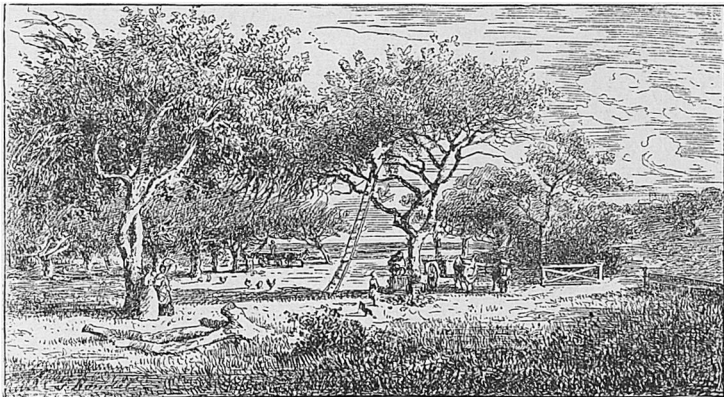


No. 568.

36 x 48.

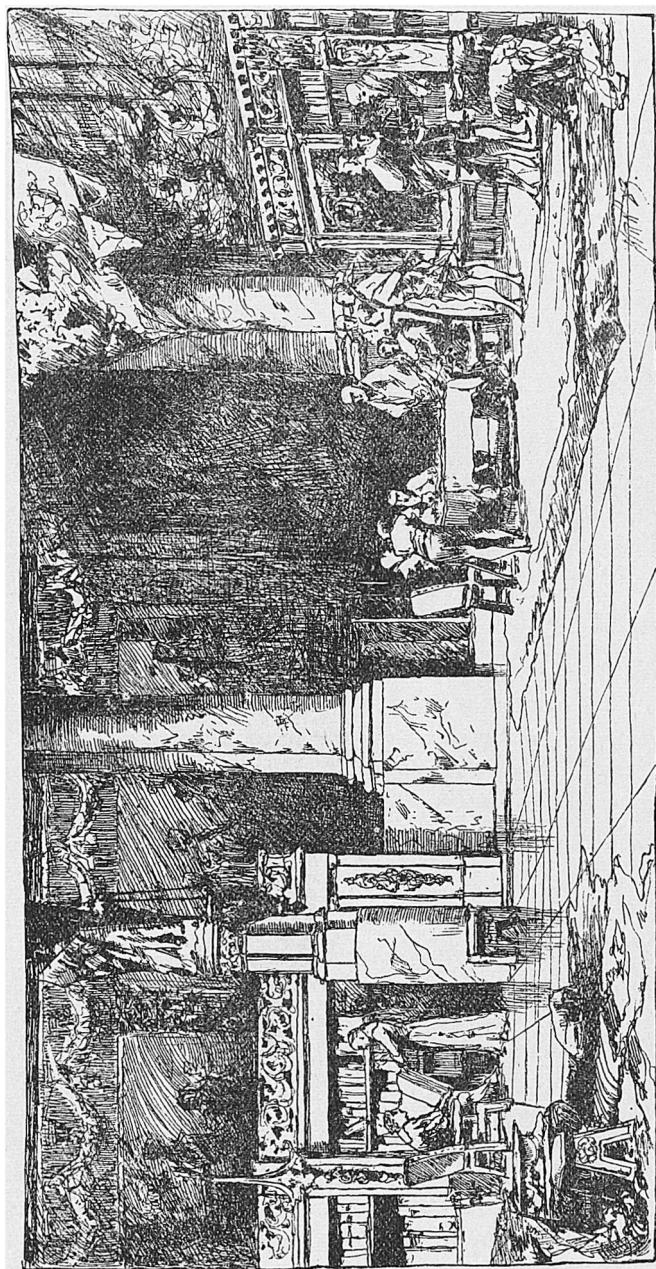
No. 568, *A Discussion*, by WARD DE LANCEY, an American artist in Paris, is an excellent work, which was in last year's *Salon* exhibition. The composition is well shown in the illustration.

No. 564, *An Old Apple Orchard, Newport, R. I.*, by FREDERICK RONDEL, Sr., A. N. A., is a characteristic autumnal scene, carefully painted.



No. 564.

32 x 47.



No. 580.

A Monastery Bibliothek.—F. L. KIRKPATRICK,

20 x 40.

No. 570, on the South Wall of the Corridor, is CALVIN RAE SMITH'S realistically-painted *Clear the Way*, showing a number of children coasting; well reproduced in Mr. Smith's illustration. Below it is

No. 571, *The Mountebanks*, by PERCY MORAN, shows a party of strolling vagabonds approaching a city in the early evening. The new moon has just arisen, and the lights are beginning to appear in the windows and along the way. A man with a trumpet walking ahead is leading a bear. The effect of the growing darkness is well rendered, and the picture is decidedly cleverly painted throughout.



No. 577.

60 x 40.

Over the doorway, to the South Gallery, is No. 577; *Retrospection*, by J. B. WHITTAKER.

"I have had playmates, I have had companions,
In my days of childhood, in my joyous schooldays,
All, all are gone, the old familiar faces."—CHARLES LAMB.

A carefully-painted picture, of which an illustration is given.

No. 580, *A Monastery Bibliothek*, by FRANK L. KIRKPATRICK, shows the interior of the library of the Monastery of the Franciscans at Assisi, Central Italy, erected in the first half of the thirteenth century. A magnificent interior in forms and colors; along the sides superbly-carved book-cases, and on the walls above, rich, low-toned tapestries. The composition really includes two pictures; one a group of figures

at the right—two monks playing a game of chess, with cavaliers looking on—and the other, two persons consulting books at the library at the extreme left. The technique of the painting is marvellously clever. In the illustration, Mr. Kirkpatrick has given a good idea of the picture in everything but its color.

From here can best be seen No. 629, ROBERT HINCKLEY'S *Alexander at Persopolis*, the largest picture in the exhibition. The illustration given is reproduced from one of the catalogues of last year's *Salon*, where the painting was exhibited. There are many figures, and there is much tragic action in the picture.



No. 629

120 X 150

No. 578, on the second line above Mr. Kirkpatrick's picture, is a *Portrait of a Lady*, in a blue dress, by Miss GEORGINE CAMPBELL.

No. 583, is *Within Sound of the Evening's Guns*, by W. H. SHELTON.

On the West Wall of the Corridor are No. 587, an excellent landscape representing *A November Day*, by MAX WEYL; No. 591, *A Cup of Cold Water*, a pleasant picture by FRANK C. JONES; and No. 594, *Good Bye*, by E. M. M'ILHENNY, which shows two young women in Puritan costume, standing on a beach, watching a departing vessel.

No. 596, *Three Thieves*, is a painting by Mrs. L. L. WILLIAMS, which was in last year's *Salon*.

In No. 600, *The Forgotten Toast*, an interesting painting, by Miss C. W. CONANT, a boy has risen in his chair at the table to propose a toast to his dog. Next are No. 601, *Old Houses at Chartres*, by C. A. PLATT; No. 602, *On the Edge of the Woods*, by R. W. VAN BOSKERCK; and

No. 610, *An October Morning*, a pleasing picture, by CARLTON WIGGINS.

On the North side of the Gallery again, No. 618, a large painting with rich effects in color is *The Marmabout's Lion*, by GEROME FERRIS; below it is



No. 596

40 x 30

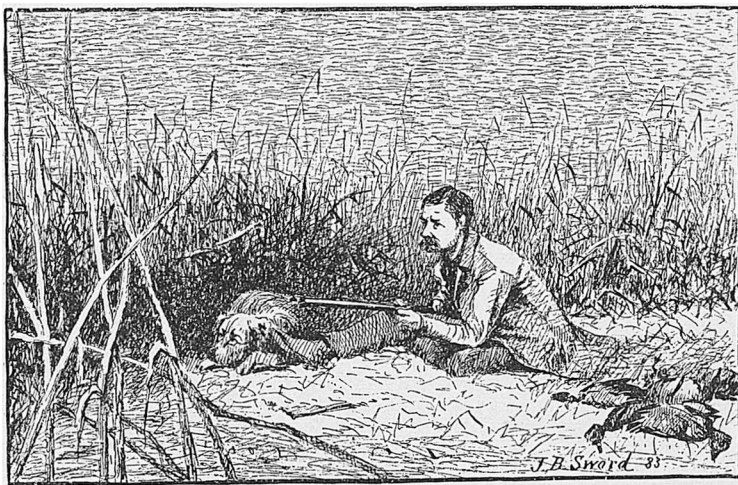
No. 622, by JENNIE BROWNSCOMBE, an excellently painted *Brittany Peasant Girl*; and No. 624, *The Harvest Meal*, is an important picture by C. Y. TURNER, showing a table set out of doors, about which a country family is gathered.



No. 610.

An October Morning.

16 x 36.

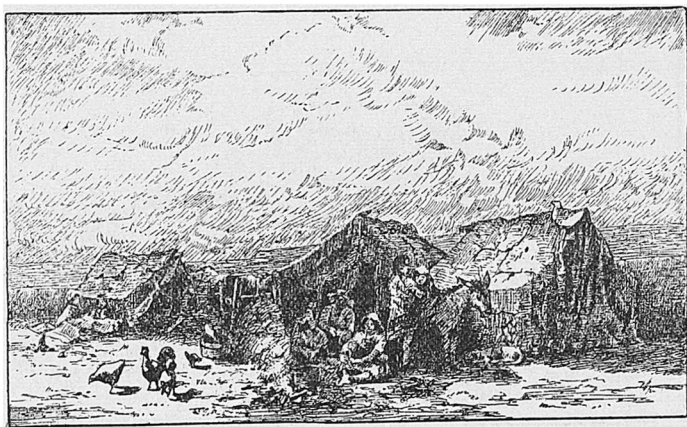


No. 597.

24 x 36.

No. 597, over the door, by JAMES B. SWORD, is entitled *Duck Shooting*.

No. 621, *Camp of the San Diego Indians, Mexico*, by L. M. WILES, depicts a curious phase of life. In the foreground, a father and mother are consulting over a donkey which a Mexican has offered them in exchange for their daughter. Back of them are seen the peculiar dwellings of these people, constructed of poles covered with discarded garments and other fabrics.



No. 621.

San Diego Indians.

18 x 30.